

Welcome to the Brookwood Drumline!

"You get up every day, you're entitled to nothing. Nobody owes you nothing. You could have talent, but if you don't have discipline, if you don't execute, you don't focus, you get nothing. If you're complacent, and not paying attention to detail, what does that get you? Nothing.

Therefore, nothing is acceptable but your best... - Nick Saban

Expectations

Practice outside of Rehearsal- It is **CRUCIAL** that each member of the ensemble is taking time outside of rehearsal/ at home to:

1. Learn show music/ exercises and have them prepared before arriving at rehearsal
2. Breakdown trouble areas on your own to better achieve at rehearsal
3. Identify the relationship between foot timing and the music
4. Chop building! Just ten minutes every day of focused chop building will change everything about the way you drum
5. Get tons of REPS to solidify your own understanding of musical phrase
6. Have fun playing that stuff we do not have the time to play at rehearsal!

Rehearsal Energy - It is an extremely important concept to understand that your energy is a significant factor in the consistency and quality of the ensemble's execution/performance. We must rehearse the way we want to perform, and perform the way we rehearse. Every rep of anything we do, no matter the circumstance (heat, time of day, tiredness, etc), will be given the same intensity as our biggest performances. We must approach the smallest reps with the energy (mental and physical) that is required by the show chunk. **Every rehearsal should be high energy with lots of hustle and focus.** Leadership must take the initiative in making sure everyone is in the right place at the right time and that time is used well during breaks.

Visual

Posture - Weight is on the platforms (heels touching the ground with almost zero weight). Make yourself as tall as possible - Full extension of legs, and spine. The weight of the upper body is lifted up and out of our hips. Engage your core (stomach/abs/lower back and middle back) Have your shoulders relaxed down and back in line over your hips and ears in line over your shoulders. Point your sternum (bone in the middle of your chest that connects all the ribs together) to an angle above the horizon. Open up your chest and take up a ton of real estate while filling up your carrier. Keep an elongated neck while having your chin slightly above a parallel position.

Movement - Unless otherwise defined, we will step off with the left foot - always pushing off and landing on the ball of the foot. Your weight should 60% on your front foot and 40% on your back foot. During movement the heel of the foot does not touch the ground, unless you are moving forward in a straight line (mostly will happen in parade formations). Though the heel is off the ground, we should not mistake this as marching on our "tippy toes." The heel stays low, engaging the calf muscle during pointing and flexing of the foot, using our ankles as shock absorbers for each step.

It is important to understand the distinction between "pushing off" and "reaching" with your legs. "Pushing" will insure a stronger momentum change, whether it be the initial step-off or a direction change. Tighten the butt and gut prior to step-off to ensure stability of upper body while moving across the field. Utilize a full extension with the pushing non-leading leg as well as the leading leg, to maximize your personal body dimensions not only for extended step sizes but to present yourself as taller on more comfortable step sizes.

Feet positions:

- a. **1st Parallel** - Heels and toes touching
- b. **1st Turned Out** - Heels are together with the toes at 10 and 2 (analog clock)
- c. **2nd Parallel** - Feet are shoulder width apart - Heels and toes are running parallel aka skis/train tracks
- d. **2nd Turned Out** - Heels are under the hips (shoulder width) - toes are at 10 & 2
- e. **3rd** - Left heel is in the right arch - Toes are at 10 & 2

Full Battery Definitions

Mark Time - All mark times begin with the Left foot unless otherwise defined.

- mark time in 1st Turned Out Position
- Entire foot (as opposed to heel only) strikes the ground percussively from 1-inch off the ground at the designated rhythm/tempo - “play the earth drum” - although the foot does not make a sound intended to be in the score, you should approach it as if it does.
- Be Deliberate! Foot timing should be thought about first and foremost as it sets up the music to be correct and consistent.
- Understand the relationship between feet and hands relative to the music. You should be feeling the feet as double-stops OR subdivisions with the hands / vice versa.

Sticks Out/In or Up/Down - Sticks out/up on beat 7 of the count-off - aggressive high velocity directly to playing position. Sticks in/down on beat 2 after the last note - aggressive high velocity directly to set position

Last Time - Reps of exercises or show chunks will continue continuously until a “LAST TIME” is called by a member of the staff or designated section leader. When “last time” is called, the full battery will play one unison downbeat at 12 inches after the count off, and return to set with a “sticks in.”

Counting/Duts - Aggressive and short/staccato Duts. Avoiding the pronunciation “DUP”

Stand-by/ Parade Rest- When called by the staff or senior member, the ensemble will collectively shift to a defined but relaxed state. While at stand by, each member should still be actively engaged in rehearsal, waiting for instructions or receiving comments. For Snares and Tenors, both mallets will be held by the right hand while resting on surface of the drumhead nearest your body. The left hand will rest on top of the right hand. For Bass drums, both mallets will be gathered in a match grip sticks-in position below the bass drum. For Cymbals, both plates will be positioned in front of the body (right over left) with a slight bend in the arms.

Basic Stick Motion - Lead with the Bead

Primary motion - Wrist Turn = 80% - Every stick motion made should be initiated with the wrist, leading with the bead of the stick.

Secondary motion - Finger = 10% - opens up to allow stick resonance while staying relaxed, but never solely to ‘pump gas’. ALL fingers still remain in contact with the stick

Tertiary motion - Forearm = 10% - The use of biceps and triceps to pick-up and push-down the forearm to supplement fast roll phrases or larger motions during specific accents.

Quaternary - above the Elbow - at defined moments only.

No single mechanical motion should ever be solely used, or not used, when drumming unless playing an exercise that isolates that specific motion. All motions work together, but are used in different amounts depending on what is being played.

Heights

	Tap height	Accent height	Motion (all with maximum velocity)	Notes
<i>pp- pianissimo</i>	1"	3"	wrist	Grace (low) notes in flams should be played at <i>pp</i> or <i>p</i>
<i>p- piano</i>	3"	4"	wrist	Place fist on head. Nothing should be higher than that.
<i>mp- mezzo piano</i>	3"	6"	wrist	Extend thumb from closed fist on head. Nothing should be higher than that.
<i>mf- mezzo forte</i>	3"	9"	wrist	Extend pinky and thumb from fist on head (surfer gesture). Nothing should be higher.
<i>f- forte</i>	4"	12"	Wrist up to 9" then forearm moves to 12"	Place elbow on head with closed fist. Nothing should be high than that.
<i>ff- fortissimo</i>	6"	15"	Wrist up to 9" then forearm moves to 15"	Extend fingers straight out from previous position. Nothing higher than that.
<i>fff- like, really loud</i>	Probably don't exist...	15"+	Fully extended arm	Keep sticks vertical and have fun!

Stroke Types and Velocity

1. **Full Stroke** - Standard full rebound stroke (can be utilized at any height but is often played at 12") in which the stick is moving with "maximum" velocity towards and away from the head. The stick should move exactly vertical in one smooth motion down and up without pausing or stuttering after impact. It is important to make sure you "let the drum do the work" and not use anything but the rebound to return the stick to the top of the stroke. Reference *Staccato stroke*.
2. **Down Stroke** - Standard full rebound stroke (can be utilized at any height) in which the stick is moving with "maximum" velocity towards the head but has limited motion after striking the head. This applies to any stroke in which the ending position is lower than the starting position (ex. 12" accent to 3" tap).
3. **Tap Stroke** - Full stroke applied to a lower dynamic within an accented pattern. The stroke will mostly start at 3" and end at 3" with the goal of achieving the same fluidity and velocity of 12" full strokes.
4. **Up Stroke** - Standard full rebound stroke (can be utilized at any height) in which the stick is moving with "maximum" velocity towards the head but has expanded motion after striking the head. This applies to any stroke in which the ending position is higher than the starting position (ex. 3" tap to 12" accent). Make sure you maintain maximum velocity but you will need to use your wrist after making contact with the drum to return the stick to the ending height.

There is one thing that will never change between heights or types of strokes and that is VELOCITY. All stroke types outlined in the above section should be approached as a "staccato" stroke - using maximum velocity at all times. **Velocity NEVER changes**. The Staccato stroke is the fundamental stroke type for everything played on a drum. Legato and Marcato strokes are to only be utilized when defined. (e.g. If not defined, the stroke type is staccato)

Practice vs. Rehearsal

Practice - Practice is a time designated towards learning music. Music is learned not when you play something correctly, but when you can't play it wrong (ok well... 98% of the time). Practice happens outside of rehearsal.

Rehearsal - Rehearsal happens when we are all together. There is an instructor likely in front of you and we are working to improve upon what you already learned on your own or with a friend while practicing. Rehearsal is not the place to be figuring out how to play the music, but how to play it better within the ensemble.

Waiting until rehearsal slows down the whole process and cripples the ability to put more challenging and entertaining music in your hands. Prove you can handle the load and see where we can go.

Practice Habits

Practice is the most important thing we do as musicians. A percussionist does not improve without considerable time and effort in practicing and the success of the ensemble depends on EVERYONE practicing. Practice isn't all about spending a lot of time playing, although it helps A LOT. HOW you spend your time practicing is far more important. Here are some tips to maximize your practice time and that you and the ensemble actually get better:

- Be intentional - Make time in your day. If you don't plan for it then probably won't happen. Set a certain time everyday apart for practicing. Being a good musician requires discipline and a schedule is the first step.
- Remove all distractions - No phones. No people. No nothing. It's time to work.
- Start with a goal in mind - Don't spend 20 minutes playing a bunch of things you like or are already playing well. Pick something you know needs work.
- Be specific - Your goal should be specific and measurable. Require yourself, for example, to play measure 24 and 25 a specific number of times in a row without a mistake at 20 bpm slower. Once that goal is achieved, increase the tempo or your streak.
- Play with a metronome - This is more of a requirement than a suggestion. Students don't like playing with a met because it is harder. Guess why...
- Use a mirror or video - Technique is critical and it can be hard to know if you are playing with good technique from your POV.
- Slow it down - Like, really slow. Work your way up. This is the easiest fix when you are struggling with difficult passages.
- Make a practice log - Maybe its silly, but it can helpful to actually write down that goal you set for every session. Record what you practiced and for how long. What tempos? What did you get better at? What still needs work?
- Play with someone - Most of your time should be alone and follow the habits we list here, but playing with someone can give you great insight on your playing. It's also a lot of fun!
- Use a pillow - Shock absorbing surfaces like a pillow, bed, or carpet can go a long way in building chops because they require your muscles to work harder. Oh, by the way...
- CHOP BUILDING - We like chops. We want chops. Make them. Use them. A good rule of thumb is 10 minutes a day, every day, playing chop builders. No Pain, No Gain. You'll be shocked at how quickly you will progress when you commit to this!

Playing Methods

- Feel 100% physical comfort and relaxation from your shoulders through your fingertips. The fewer muscles you have tense and engaged, the better your sound will be.
- Achieve a full, warm sound quality at every dynamic level. Piano shouldn't sound like forte, but it should be the fullest, warmest piano possible.
- Find the pocket and stay in it. Our main utility as percussionists is to keep perfect time. Strive to find the groove in every phrase and keep rhythms in time.
- Always feel a soft touch in your hands. The stick should feel heavy, and your grip is never tight or squeezing the stick. "Choked off" and harsh sounds will result from a too-tight grip.
- Play perfect rhythms. Analyze each rhythm you play, identify the rudiments, and be able to understand the underlying check patterns within each phrase that exist to keep you in time.
- Lastly, be ready to work your hardest. You will be expected to simultaneously achieve a balanced, warm quality of sound and perfect rhythms while using a uniform touch, feel, and technique.

Grip

Drumheads provide incredible amounts of rebound; as such we aim to allow that rebound to dictate our playing. Our grip is there just to control the amount of rebound we will get, not to prohibit it in any way. Tension in any part of our grip can stop the bouncing of the stick and cause short, harsh sounds. Grip and hands should remain relaxed enough to get rebound and a warm sound, but "firm" enough to control it.

The guidelines below describe how the grip for both hands while playing matched grip. Traditional grip is reserved only for those auditioning for snare drum. For further information on traditional grip, see a staff member.

- Thumb/Index finger connect approx. 1/3 from the bottom of the stick
- Thumb is parallel with the stick (runs along the stick), and is angled up at 45° to allow for prime combo for wrist and finger engagement (Not German/French)
- Middle, ring, and pinky fingers are all wrapped gently and naturally around the stick, while never completely leaving the stick when in motion
- Most of your control will be felt near the back of the hand in the "pocket" created with your back three fingers and fleshy inside of your hand. Try to avoid unneeded pressure in the index and thumb
- The butt of the stick should be slightly visible out the back of the hand



Playing Position/Set-Up

- Beads are 1/2" apart splitting the center of the drumhead and 1/2" above the center of the drumhead
- The right stick should be approx. over "4:30" tension rod and the left should be approx. over the "7:30" tension rod
- The sticks should be angled downward with a distance equal to about 2 fingers from the rim to the stick. **RELAX**

8-8-16

Andrew Lyngre

The image shows a drum score for exercise 8-8-16, composed by Andrew Lyngre. The score is written for five parts: Snare, Tenor, Tenor 2, Bass, and Cymbals. The music is in 4/4 time and consists of 8 measures. The Snare, Tenor, and Tenor 2 parts play a continuous eighth-note pattern. The Bass part plays a pattern of eighth notes, with some measures containing rests. The Cymbals part plays a pattern of eighth notes, with some measures containing rests. The score is divided into two systems of four measures each. The first system is marked with 'R ...' and 'L ...' indicating right and left hand patterns. The second system is marked with 'R' and 'L' indicating right and left hand patterns. The score ends with a double bar line and a final measure.

All- Decrescendo/Crescendo each hand.
Bass- Unison; ones- Unison; two's- Unison; threes- Unison; fours.
Tenor- Play entire exercise on one drum, all five drums, then split.

A Pattern - 8:7:6:5:4:3:2 - Check
 B Pattern - 2:3:4:5:6:7:8 - Check
 C Pattern - 5:6:7:8:2:3:4 - Check

8 to 2

Cassidy Byars

♩ = 155

Snare Drums
 Tenor Drums
 Bass Drums
 Cymbals

[use sequence sticking]

SD
 Quads
 BD's
 Cyms.

mp *f*

mp *f*

mp *f*

mp *f*

only play when repeating

A B C

SD
 Quads
 BD's
 Cyms.

SD
 Quads
 BD's
 Cyms.

mp *f*

mp *f*

mp *f*

mp *f*

only play when repeating

Manchops 201

♩ = 126

arranged by Shane Gwaltney ©

R R R R L L R R L L L L R R L R L LR R

7

13

19

25

31

37

43

R

L R

Extendo Triplet Diddle

SnareScience.com - Universal

Snare H $\frac{12}{8}$

r l r l r l.

Purpose:

This exercise focuses on diddle consistency. First, a single diddle is played on each partial of the triplet. Next, 5-stroke rolls are played with all possible permutations across the beat. The exercise ends with a diddle roll and a tap roll.

1) Stick motion:

This exercise should be very mono-height and very legato. Don't change the stick motion when switching from check to roll and vice versa.

2) Sound Quality:

The goal is to play the diddles with the same exact volume and quality of sound as the check patterns. Here are some common mistakes:

- Pounding the release of each roll.
- Playing the second note of each diddle weakly -> bust your chops on sanford double beat!
- Playing the check patterns higher than you can play the rolls.
- Freezing the stick at any point in the exercise, especially on the 'tap' note of a tap roll or tap drag.
- Playing the right hand louder than the left... don't be the guy with the weak left!

3) Rhythm and Timing:

How perfect is your underlying eighth note rhythm? How about the interp on the diddles? Some common problem areas:

- First two notes of the exercise and first two notes after a roll measure: It is very easy to rush check patterns, especially right after playing a measure that is more difficult. Make a conscious effort to control the space between these two notes!
- 'Slurring' diddles: Don't think of the 'diddles' as some nebulous rudiment. The diddles in this exercise are simply a 16th note RHYTHM. Try playing the exercise so slowly that you have to completely stroke out every single note. If you are not thinking about the rhythm of the diddles, it will be very difficult to play the exercise accurately.

J-J-6-2 FLAMS

[5-5-6-2 Flams]

Cassidy Byars
FreeDrumlineMusic.com

♩ = 107

center snare

A all

mf

Snare Drums

Tenor Drums

Bass Drums

Cymbals

B

C

mf

Clk. etc...

Snare

Tenors

Bass

Cymb.

D

Snare

Tenors

Bass

Cymb.

E

Optional Clicks/Vocal

mf

f

Chk. Slid. Clk. Slid. etc...

Cr. etc...

p

f

Chk. f

Snare

Tenors

Bass

Cymb.